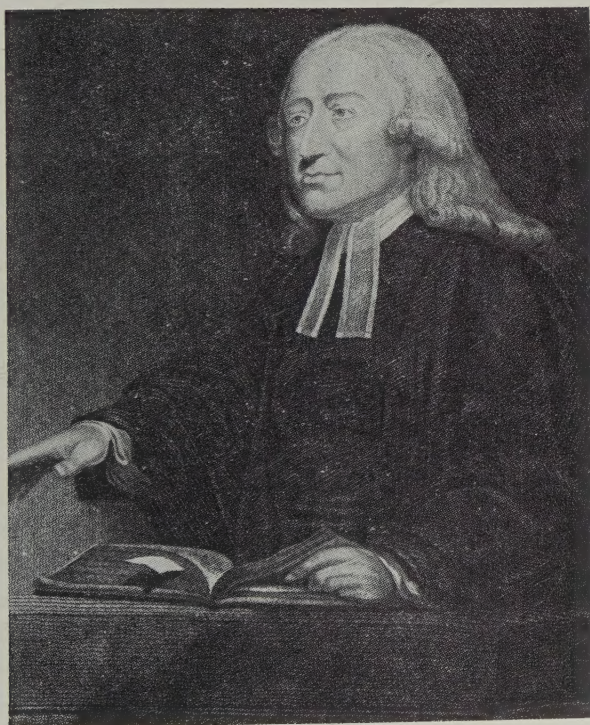


The Hymn

APRIL 1953



JOHN WESLEY
1703 - 1791

The President's Message

I have just received the printer's proofs of the nine additional new hymns on the Bible. These have come out of the Bible Hymn project which produced Miss Taylor's hymn, "The Divine Gift." The committee realized, while it was making its choice of the one hymn for use in the celebration of September, 1952, that other hymns submitted were of high caliber and should be given recognition. After a careful review of the best remaining hymns submitted, the nine were chosen; and together with Miss Taylor's hymn are being published by The Hymn Society under the title, *Ten New Hymns on the Bible*. This booklet will come from the press in the near future and be available for general use at a moderate price. Besides the hymns, it will contain brief biographical sketches of the authors.

It is interesting to note that one of the hymns is from England and another from Canada. It is also interesting to note that three of the authors have not previously had hymns published.

<i>Author</i>	<i>First Line</i>	<i>Tune</i>
Ferdinand Q. Blanchard	"Word of God, across the ages"	AUSTRIAN HYMN
George Brandon	"O God, whose mighty wisdom moves"	MELITA
George Wallace Briggs	"God hath spoken—by his prophets"	HYFRYDOL
Frank von Christierson	"Break forth, O living light of God"	ST. PETER
Fred W. Church	"Eternal God, whose mandate"	AURELIA
Frank Cross	"Go forth, strong word of God"	ST. THOMAS
J. Lewis Milligan	"When were laid the earth's foundations"	CWM RHONDDA
John Gray Rhind	"God of truth whose word was spoken"	REGENT SQUARE
Sarah E. Taylor	"O God of Light, thy word, a lamp unfailing"	ANCIENT OF DAYS (ALBANY) CHARTERHOUSE (alternate)
M. Elmore Turner	"Revealing word, thy light portrays"	ST. PETERSBURG

It is gratifying to be able to bring these fine hymns to public attention; and to provide such a notable contribution to contemporary hymnody. They will take their place beside the *Twelve New Hymns of Christian Patriotism* as an example of the creative work of The Hymn Society.

—DEANE EDWARDS

The Hymn

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The Editor's Column

"SOMETHING OLD . . . SOMETHING NEW"

The Editor was privileged recently to worship in the New York Avenue Presbyterian Church, Washington, D. C. This is the Church in which Peter Marshall served until his untimely death. His successor is the Reverend Dr. George Docherty, a native-born Scotsman. On Sunday morning, February 22, the opening hymn was "How Glorious Zion's Courts Appear" (number 340 in the Presbyterian Hymnal). The organist, William Watkins, and the director, Stephen Prussing, did their best to encourage hearty singing, but it was noticeable that the congregation was not over-enthusiastic.

A few minutes later in the Service, the minister took the congregation into his confidence: "Do you want," he asked them, "to sing only the old well-known, familiar hymns—on sort of an ecclesiastical merry-go-round?" (At which juncture the elderly woman seated behind the Editor murmured a fervent affirmative.) Dr. Docherty then explained his reason for choice of the hymn, his disappointment at the lack of interest, and his desire that they as a people familiarize themselves with the contents of the hymnal. He pointed out that the tune (IRISH) was not too difficult to sing; he noted that the words (Isaac Watts) were indeed noble, and that in his opinion the hymn deserved as good treatment as he knew they would give to the other hymn of the service, "O Love that wilt not let me go."

As a visitor in the church it was impressive to note the sincere desire of the minister and the musical department to effect what would be a happy balance throughout the praise aspects of the Service. The problem facing the Church is not a new one nor strange in most Protestant Churches. There are those who simply close their minds as well as their hymnals when a strange or unfamiliar hymn confronts them.

It is well that our people be given the privilege of singing the beloved, familiar hymns known and loved by them. However, there must always be a process of familiarizing the people with others, less well known, but often treasures of hymnody. Such a practice is followed in many churches through "Hymn of the Month" or seasonal theme emphasis. Other churches use the mid-week meeting to teach an occasional hymn. The only way to learn hymns is for people to sing them—at Church—at home—in public assemblies where they are appropriate and meaningful.

John Wesley's Six Formative Years

W. S. KELYNACK

THIS ARTICLE HAS two objectives: a) It recalls the fact that 250 years ago, on June 14, 1703, John Wesley was born in the Vicarage, Epworth, Lincolnshire, England. b) It seeks to outline the six formative years because they stand out as the initiatory years in which, amongst other historic beginnings, John Wesley learned to sing, and with the inspired assistance of his younger brother Charles, and by the Grace of God, founded the Singing Church of Methodism.

1735

1. The S.P.C.K.
2. Wesley meets Moravians
3. He learns to sing

1. With this article in view, the Society for the Propagation of Christian Knowledge was approached with regard to Wesley's contemplated visit to Georgia. We are grateful for the hours they spent in their "Archives Room" on our behalf.

The Society did not appoint Wesley but took advantage of his offer to go out as a "volunteer" to work with the Rev. H. S. Quincey, their Missionary in Savannah, where there were "large numbers of Indians living close by."

2. It was a strangely mixed crowd which John and Charles met on board the *Simmonds* on Tuesday, October 14. Amongst the English emigrants were twenty-six Moravians in flight from continental religious persecution. They spoke German but knew nothing of English.

3. John soon realized that to his knowledge of Latin, Greek and Hebrew, he must add German. On the following Friday he had his first lesson! His motive was "in order to converse with the Germans." Later he found he was able to translate their hymns into English for use amongst his English congregation. Time proved that the second advantage was immensely more important than the first.

All through his career his "willingness to learn" was an outstanding characteristic. He was willing to learn from anybody, however lowly, and from any experience, however trying. He never allowed stupid pride to bar the way to greater efficiency.

1736

1. Storm-at-sea experience
2. His parish

3. His translations from the German

1. It all started in a storm at sea. They were having a very trying passage, but it was the third storm which was the worst of all. Let Wesley describe his own experience; it was on Sunday, January 25, that it happened.

"In the midst of the Psalm wherewith their Service began, the sea broke over, split the mainsail in pieces, covered the ship, and poured in between the decks, as if the great deep had already swallowed us up. A terrible screaming began among the English. The Germans calmly sang on. I asked one of them afterwards, "Was (*sic*) you not afraid?" He answered, "I thank God, No." I asked, "But were not your women and children afraid?" He replied mildly, "No, our women and children are not afraid to die."

The English pagans were distracted. The Moravian Christians were uplifted. The out-going Missionary was bewildered. Wesley had taken the journey to teach, and, before he landed he was learning much beside German and hymn singing.

2. On February 6 Georgia was reached. Wesley's ministry was "partly settled and parochial, partly itinerant and episcopal," notes the Editor of his *Journal*. He had three chief centers: Savannah, Frederica and Charlestown. "The World is my parish" was already coming true: English emigrants, Moravian exiles, native Indians, Frenchmen, Spaniards and imported Negroes. Scattered as they were it necessitated constant travel by land and sea.

3. On May 7 Wesley began selecting and translating from the Moravian Hymn Book hymns suitable for use among his own emigrants. He used *Das Gesang Buch der Germeine in Herrn-Huth*, the first edition of which had been published the previous year. It was a large collection of 999 hymns. He translated in all 33 of them. From May onwards his *Diary* now contains numerous references to "verses," "made verses," "writ hymns," "scheme for hymns," "translated German."

Sometimes the translations were "close," sometimes "free," here and there a "paraphrase;" occasionally the original only provided the theme and Wesley all else. One can picture him at work, doubtless making minor alterations to improve the scansion. He would then try it out on a little handful of worshipers. When it had passed these tests it would be ready to be included in his forthcoming volume. Referring to this particular date Nehemiah Curnock remarks, "One of the momentous days in Wesley's life and in the history of English hymnology."

1737

1. *A Collection of Psalms and Hymns*

2. Wesley returns to England

Only one happy record belongs to this particular year. In the spring *A Collection of Psalms and Hymns* was published at Charlestown. It was divided into three sections: 40 Psalms and Hymns for Sundays, 20 for Wednesdays and Fridays and 10 for Saturdays. Of these 70, Isaac Watts provided by far the greatest number: there were also 6 by George Herbert, 2 by Joseph Addison, 5 by Wesley's father, 5 by his brother Samuel, and 5 "translations from the German" by himself. These were:

"O God, Thou bottomless Abyss" (Ernst Lange)

"Jesu, to Thee my heart I bow" (N. L. von Zinzendorf)

"O Jesu, Source of sweet repose" (J. A. Freylinghausen)

"Thou Lamb of God, Thou Prince of Peace" (C. F. Richter)

"My soul before Thee prostrate lies" (C. F. Richter)

This collection is of triple importance: a) It is the first of the long series of Hymn Books compiled by John Wesley. b) It is the first Hymn Book to be published for the use of the Church of England. c) It is the first Hymn Book to be published in America.

Unfortunately, in the eyes of his parishioners, it did not compare at all favorably with Sternhold and Hopkins' *Psalms of David in English Metre*. Here was another failure!

It was now quite clear that the only alternative for him was to return to England. He had had a long succession of failures. Not only had he been unwise in more than one direction, he had also been a hopeless misfit. On Thursday, December 22, he writes, "I took my leave of America."

On his journey home he spent many hours in looking back over the period spent in Georgia. Space allows only the briefest quotations from a most pathetic reminiscence:

"I went to America to convert the Indians; but oh! Who shall convert me? . . . I have a fair summer religion, I can talk well, but let death look upon me in the face, and my spirit is troubled. . . . It is now two years and almost four months since I left my native country, in order to teach the Georgian Indians the nature of Christianity: but what have I learned myself in the meantime? Why (what I the least of all suspected), that I who went to America to convert others, was never myself converted to God. . . . The faith I want is, 'A sure trust and confidence in God, that through the merits of Christ, my sins are forgiven, and I am reconciled to

the favour of God.' . . . I want that faith that none can have without knowing that he hath it."

He had not yet arrived, spiritually, but he was on the way, nor had he much further to go.

1738

1. Peter Bohler
2. John Wesley's "Evangelical" conversion
3. His visit to Herrnhut
4. *A Collection of Psalms and Hymns, by John Wesley*

1. As John Wesley was sailing back from Savannah to England, Peter Bohler, a Moravian Missionary, was journeying from Herrnhut to Carolina, via London. They met on Tuesday, February 7, "a day much to be remembered." From that day to May 4 John and Peter had long and frequent talks together.

"But I understood him not; and least of all, when he said 'My brother, my brother, that philosophy must be purged away.' 'How can you preach to others, who have not faith yourself?' I asked Bohler, whether he thought I should leave it off or not. He answered, 'By no means.' I asked 'But what can I preach?' He said 'Preach faith till you have it; and then, because you have it, you will preach faith.'"

On May 4 Peter Bohler left for Carolina.

2. It was in the evening of May 24 that it happened. Let John Wesley explain:

"In the evening I went very unwillingly to a society in Aldersgate Street, where one was reading Luther's Preface to the *Epistle to the Romans*. About a quarter before nine, while he was describing the change which God works in the heart through faith in Christ, I felt my heart strangely warmed, I felt that I did trust Christ, Christ alone, for salvation; and an assurance was given to me, that He had taken away my sins, even mine, and saved me from the laws of sin and death."

What this conversion really was is still a problem to many. John was the child of a dedicated parentage. Both he and Charles had been trained up "in the nurture and admonition of the Lord," and both had responded. When they entered Oxford University they richly contributed to the loyalty and deportment of its Christian life, and left behind a little coterie of spiritual enthusiasts nicknamed by some, "The Holy Club," by others "Methodists." But they lacked joyousness of soul. They toiled along with their ritual of Does and Donts and kept themselves unspotted from the world, "icily regular, splendidly null." The addition of the adjective is an altogether happy one.

In his *Journal* Charles Wesley records that "towards ten, my brother was brought in triumph by a troop of our friends and declared 'I believe.'" They sang together a hymn, probably the one Charles had written the day before relating to his own conversion on the previous Sunday, May 21, "Where shall my wondering soul begin."

3. It was not long after this experience that John set out for Germany. His desire was to learn more of the Moravian doctrine and experience from Count Zinzendorf himself. He learned that conversion was not limited to one particular or peculiar experience. It need not always be instantaneous. Although the arrival was the same, the route often varied. He returned more than ever convinced that belief in the forgiveness of sins through Jesus Christ was sufficient and savingly satisfying. Here was something worth having at last! Anybody could have it. It was worth proclaiming and he would proclaim it.

4. In October he published a volume of hymns, with very few alterations from the Charlestown edition, and bearing the same title *A Collection of Psalms and Hymns, by John Wesley*.

1739

1. "Field" Preaching
2. The first Methodist Chapel
3. *Hymns and Sacred Poems, by John and Charles Wesley*
4. Methodism's London H.Q.

1. George Whitefield had met the Wesley Brothers at Oxford. He also had been ordained and had hoped to accompany them to America. However he was to follow later. He took to "field" preaching. The size of the crowds was truly astonishing, generally running into thousands. As the time drew near for him to leave for Carolina, he desired Wesley to succeed him. It was unthinkable that such a great opportunity should be abandoned. Wesley journeyed from London to Bristol, and with great hesitation accepted the task.

"I submitted to be more vile and proclaim in the highways the glad tidings of salvation. . . I could scarce reconcile myself at first to this strange way of preaching in the fields; having been all my life till very lately so tenacious of every point relating to decency and order, that I should have thought the saving of souls almost a sin if it had not been done in a church."

The crowds continued. Charles loyally supported his brother. The one provided the sermon, the other provided the hymns. The singing of them provided a safety valve for the hyper emotion

which thus sublimated itself. John Wesley, once Scholar of Charterhouse, Graduate of Christ Church Oxford, Fellow of Lincoln College, late Leader of The Holy Club, found himself out in the fields of Kingswood facing crowds of 15,000 and 20,000. What, indeed, hath God wrought!

2. On May 9 occurs a simple but highly significant entry in his *Journal*: "We took possession of a piece of ground, near St. James' Churchyard in the Horsefair, where it was designed to build a large room, large enough to contain the Societies of Nicholas and Baldwin Street." On May 12 the foundation stones of "The New Room," the first Methodist Chapel in the world, were laid.

In the following September a School was erected at Kingswood, the original of the famous Kingswood School, now at Bath.

3. *Hymns and Sacred Poems*, by John and Charles Wesley appeared in the autumn. To the hymnologist it is full of interest: a) It is a medium collection of 139 hymns, a considerable number of which appear for the first time, of which two are to be specially noted:

"Hark! the herald angels sing"

"Hail the day that sees Him rise"

Both are by Charles Wesley, and both have endured many operations by the Blue Pencil. b) It is the first collection to appear under the united names of John and Charles Wesley. c) It has been stated that Charles did not write any hymns until after his conversion. This is not so. It is on record that the wife of General Oglethorpe wrote of his hymns "Mr. Wesley has the gift of verse, and has written many sweet hymns which we sing." But none of them seem to have survived. These, therefore, may be said to be the first fruits of his genius. d) Three editions were called for during the first year of its publication.

4. In 1716 occurred a serious explosion at the Government Foundry, London, which necessitated its removal to The Royal Arsenal, Woolwich. In November, 1739, Wesley secured this long-time derelict building with its frontage of 120 feet. The larger section, capable of holding 1,500 people, was turned into a chapel; a few seats and a pulpit of deal boards being all its furniture. A smaller hall was repaired and made suitable for smaller gatherings. The remaining rooms became Wesley's home for some considerable time. Here Susannah, his mother, died on July 23, 1742. The whole place cost £800 to buy and refit. This be-

came Wesley's London Head Quarters until 1778 when City Road Chapel was opened.

1740

1. *Hymns and Sacred Poems, by John and Charles Wesley*

2. John Wesley withdraws from the Moravians

This year was destined to become highly important in the decisions which Wesley was compelled to make.

1. Early in the year there appeared another volume of hymns with the same title as the previous book, *Hymns and Sacred Poems by John and Charles Wesley*; but it was an entirely new collection and considerably smaller, only 96 hymns. Amongst those appearing for the first time are:

"Jesu, Lover of my soul"

"O for a thousand tongues to sing"

This hymn was written by Charles Wesley on the first anniversary of his conversion. It was eighteen verses in length and began "Glory to God and praise and love."

"Christ, Whose glory fills the skies"

From now onwards, and for the next forty-eight years, hymn book follows hymn book, some smaller, others larger, some for general use, others for special occasions. From 1738 to 1786 no less than 63 collections were published.

C. S. Phillips in his *Hymnody, Past and Present* does well to remind his readers:

"It is a mistake to separate off the two brothers into John the preacher and Charles the hymn writer. Both were preachers, both were hymn writers; tho' one was more gifted in the first direction, the other in the second. It was John, not Charles, who took the lead in hymnology, and in everything else. His was the brain that planned the Methodist Hymnody, gave it its shape, made provision for and encouraged its use."

2. Up to now Wesley had found his spiritual home amongst the Moravians in Fetter Lane, but at last the restlessness which had arisen over the doctrine of "Stillness" reached its summit. Its pace was accelerated by the coming of Philip Henry Molther, who had been the private tutor to Count Zinzendorf's son, and therefore had a considerable influence. The new teaching held that Grace was a gift which arrived in God's good time. Any "Means" of Grace was not only unnecessary but indeed unworthy. Song and Prayer, Scripture Reading and Scripture Expounding were worse than useless, they were positively harmful. A waiting Still-

(Continued on p. 51)

God Our Heavenly Father

God our Heavenly Father
Hear us while we pray,
May we learn to love Thee
More and more each day.

Some of us are lonely,
Some of us are sad;
But when Thou are near us
We are always glad.

Help the sick and weak, Lord,
This and every day;
Saviour be their doctor,
Take their pain away.

Help us at our school, Lord,
In our work and play,
May we spread Thy message
As we go our way.

Now, O Blessed Saviour,
We will end our prayer
With the blest assurance
Thou art always there.

"I have made up a hymn. Would you like to see it?" With these words, Kay, the fifteen-year-old author, presented this hymn to Deaconess Lily Foster of the Lambeth Mission, London. Published in a recent issue of *The Lambeth Chronicle*, it is reprinted here by permission. Mr. Tiplady writes of the hymn:

"It is Kay's first hymn or other attempt at verse.- She had been to our Boys' and Girls' Club at Vauxhall but felt lonely and went home to bed. While in bed she felt she would like to write a hymn and, picking up a pencil and piece of paper, she wrote the hymn — just as it came into her mind. Neither Sister Lily nor I nor anyone else did anything to it. I printed it just as she wrote it. She had no help from anyone. . . .She knows my own hymns and possibly the fact I write hymns led to her finding an emotional outlet in the hymn I printed of hers.

The Editors would agree that Mr. Tiplady's example inspired the hymn, as the teaching at the Mission must have inspired Kay, who has lived her life nearby in circumstances of poverty and distress, to express her Christian faith and trust.

Theological Problems For Hymnology

NORMAN F. LANGFORD

DURING THE LAST two decades theological discussion has acquired a precision that it had not known for centuries. The increasing sharpness of theological distinctions is bound to affect all the practical disciplines of Church life, including hymnology. The hymnologist has often tended to be somewhat complacent about doctrinal issues, feeling that in hymnody all creeds and confessions transcended their differences and united in a common burst of song. If, however, theological considerations are to be pressed, it becomes apparent that hymns must submit to the kind of analysis that exhibits distinctions as well as similarities of viewpoint. It is thus imperative for the hymnologist to inform himself thoroughly on the questions that concern theologians today.

It can be said at the outset that the theological discussions of our time are not primarily denominational in character, except in a few obvious instances. The probing of theologians has brought to light different trends of thought that have cut across denominational boundaries. Varying doctrinal views and methods occur within the same church body, and correspond to similar variations within other denominations. Theological debate may therefore be the herald of a more genuinely ecumenical understanding than would have been possible without the careful review of doctrinal issues. Be this as it may, the purpose of the present article is to indicate two or three highly significant aspects of contemporary theological concern, and some implications of these in terms of hymnody.

The first question to be mentioned here — and perhaps the most decisive for modern religious thought — is the debate between natural and revealed theology. Natural theology, broadly speaking, is any system of belief that holds that God may be known through creation, history, art, human aspirations and achievements, or any other natural means. Revealed theology, in contrast, maintains that God is revealed only by himself — and therefore not by the creation itself, for this is the work of God and not God in person. In historic Christianity this has meant that the knowledge of God is through his Son Jesus Christ, God Incarnate, as witnessed to by Scripture and preached in the Church. To be sure, many thinkers feel that they can hold in equilibrium, or at least in proper proportions, elements of both

natural and revealed theology. However, one principle or the other usually tends to dominate the theological method of anyone who is a party to the discussion; and at all events the question has in some quarters been raised in the most challenging and explicit way.

This question is bound up with the historic doctrine of the Trinity. For Trinitarian theology claims to state the distinctive character of Christianity, in contrast to naturalistic conceptions of religion in general. In asserting the doctrine of the Trinity, the Church has declared that God reveals himself in his own Person, made flesh in Jesus Christ, and that the saving knowledge of God through Christ is effected by the office of the Holy Spirit. Of special concern to Trinitarian thought is the question of who Jesus Christ is: whether he is best understood as a teacher and moral example, and the founder of a world religion, or whether (as the doctrine of the Trinity maintains) he is of the very nature of God and yet none the less human in his nature. The ancient formulation of this whole matter, in terms of the Trinity, has been adhered to by most branches of the Christian Church; but the questions involved in it have become acute again in so far as theologians feel that this doctrine must be magnified and further explored in order to preserve the identity of the Christian faith, or else feel on the contrary that some other approach commends itself favorably to the modern mind. Even when not specifically named, the question of the Trinity is actually latent in many present day theological discussions.

Still another acute area of modern theological concern is what is called eschatology, or the doctrine of "last things." Because of the many views that exist on this subject, it is difficult to state briefly what the issue is. Perhaps it is fair to say that the problem revolves around the relationship of time and eternity, or at any rate the end toward which time is moving. Traditional Christian thought has been informed by a sense of life proceeding toward a consummation that is not effected within the framework of this present world. Sometimes this has simply taken the form of a longing for paradise to come; sometimes it has been more subtle, and has viewed all temporal experiences in the light of the eternal sphere — other than our present one — which already presses in upon us with its claims. However the eschatological sense may make itself felt, it stands in obvious contrast with the modern pre-occupation with the immediate realm of experience, with the

nineteenth century conception of "progress" which is limited to the improvement of this present world, and with the characteristic agnosticism as to what, if anything, lies beyond the frontiers of this mortal life. Contemporary theology has become much more sensitive to eschatological considerations, with a bewildering effect upon those who have not been trained to think in these categories. It is an over-simplification of the question to represent the issue as between "other-worldliness" and "this-worldliness." For what is often characterized as "other-worldly" may indeed be very much concerned with immediate ethical decisions; but it approaches these with the consciousness of eternity impinging upon time, and makes its decisions in this larger frame of reference. On the other hand, what seems to be only "this-worldly" has in many cases conceived the problems and challenges of this world in a highly idealistic way; so that the approach to, let us say, social issues becomes at times almost mystical.

These theological issues are illustrated with remarkable clarity in the history of hymnody. The ancient and medieval hymns are strikingly informed by Trinitarian thought. Every hymnologist is familiar with the medieval practice of writing doxologies to the Trinity; but, beyond this conventional device, it is evident that the hymns themselves are invested with an acute consciousness of the relationship of Father, Son and Holy Spirit. Some of the hymns attributed to Ambrose exhibit a kind of virtuosity in ringing the changes on the Trinitarian theme, though with the degree of skill that precludes any sense of artificiality. The same basic discipline of thought continues to prevail throughout the medieval hymnody. When one turns to native English hymns, Watts offers some ambiguities, but Charles Wesley stands very securely within the Trinitarian tradition. So also do most of the lesser figures of the same period and that immediately following.

A decisive change of direction, however, occurs in much of the hymnody of the nineteenth century. The most conspicuous landmark is Martineau's first collection of hymns, *Hymns for the Christian Church and Home*, published in 1840, to be followed in 1873 by his *Hymns of Praise and Prayer*. Martineau advanced the idea of hymns as non-theological in character, developing "the thought of worship as being the natural expression of emotion, awakened in the mind 'possessed with the religious or mysterious conception of God, of life and death, of duty, of futurity,' and shows how the substance of the devotion of the various writers,

whose hymns are adopted, is preserved, while the special dialect of their dogmatic theology is changed into a more universal language." (Julian, *Dict. of Hymn.*, 1908, p. 1194). This very influential conception, implemented by a prolific outpouring of hymns inspired by the same point of view, introduced into modern hymnody a type of composition radically different in viewpoint from the hymns that had hitherto been prevalent.

This article has no polemical intent. In mentioning the influence of distinctively Unitarian hymnody, attention is simply being called to what is self-evident—namely, that the modern hymn book displays hymns which represent two contradictory theological methods. Many of the Unitarian hymns, as such, have been taken into the repertoire of Churches that remain nominally Trinitarian in theology. It has not worked the other way, for modern Unitarian editors seem to be very careful in excluding or altering hymns that carry Trinitarian concepts. But most other editors are content to mix John Mason Neale's translations from the Latin and Greek with the compositions of such eminent Unitarian hymn writers as Sir John Bowring, Stopford A. Brooke, Oliver Wendell Holmes, Samuel Johnson, Samuel Longfellow, and Frederick Lucian Hosmer. There can, of course, be no question about accepting and using good hymns regardless of the views held by the authors. What is questionable, however, is the soundness of hymnology in so far as it fails or declines to recognize basic differences of theological content. The current revival of interest in theological thought will surely create problems for the hymnologist who is so often satisfied to base his judgments on good taste and public acceptability, without reference to underlying ideas.

As was suggested earlier, the doctrine of the Trinity is closely connected with the debate between natural and revealed theology. For, as was previously pointed out, the Trinitarian formula seeks to preserve the distinctive character of the Christian faith, which has traditionally asserted that God acts and makes himself known through his own Person, His Son made flesh. Aside from Unitarian hymnody as such, many of the hymns of the nineteenth and twentieth centuries have devoted themselves to the knowledge of God through nature — not merely the praise of God for his creative works, but actually the *knowledge* of God by means of natural phenomena. Some of these hymns are free from lines to which the strictest Trinitarian could take exception, were it not for the theological context in which modern hymnody has

been nurtured. Hymns such as "This is my Father's world," or "Joyful, joyful, we adore Thee," may not be open to cavil in respect to the actual wording, but it is difficult not to perceive in such hymns a preoccupation with the God who declares himself in nature rather than in the Word made flesh. Thus the Creator God is isolated from the Second Person of the Trinity.

Likewise, Jesus is isolated from his position in the Godhead. He frequently becomes in modern hymnody, the founder of Christianity and the herald of the kingdom of God on earth: Van Dyke's "divine Companion," who has "come to join the workers, Burden-bearers of the earth," or Jay T. Stocking's "Master Workman of the race." Or he becomes Frank Fletcher's "Lover of children, boyhood's inspiration," or Basil Matthews' "Jesus our Guide, our Hero, and our Friend." Modern hymns to the Holy Spirit also exhibit an abandonment of the earlier understanding of the Spirit as a Person of the Trinity; the Spirit is rather considered in connection with certain affective states, like "the dimness of my soul," "the rising doubt, the rebel sigh," which inform Croly's famous hymn "Spirit of God, descend upon my heart." A psychological interest has supplanted the theological discipline which governed the medieval hymns to the Holy Spirit, or Charles Wesley's notable compositions like "Spirit of faith, come down," or "Come, Holy Ghost, our hearts inspire." John Oxenham's "'Mid all the traffic of the ways" perhaps illustrates most clearly this psychological preoccupation.

Turning to the question of eschatology and the Christian life, the medieval hymns again furnish the most striking examples of faith that is conditioned by the thought of eternity. In fact, this perspective was responsible for a most luxuriant branch of hymnody, including such beautiful works as the famous *Hora Novissima*, Abelard's *O Quanta Qualia, Jerusalem Luminosa* (from Thomas á Kempis or his school), *Supernae Matris Gaudia* by Adam of St. Victor, *Ad Perennis Vitae Fontem* by Peter Damiani, and many other masterpieces. These are available in English in the brilliant translations of John Mason Neale, and just from the literary point of view alone it is a pity that modern hymnals do not in larger measure take advantage of this varied treasury. Native English hymnody is not so rich in the imagery of paradise, but the hymns of Wesley and other evangelical writers are no less conscious of eternal life as the goal and indeed the present reality of faith. The new creation, the Church militant becoming the

Church triumphant, the earthly and heavenly cities brought into juxtaposition — such are some of the themes explored by great English hymn writers.

In contrast to these emphases, much of the nineteenth and twentieth century hymnody has turned its attention to the goals and perspectives of human society. "Hail the glorious golden city," by Felix Adler, "Creation's Lord, we give Thee thanks" by William De Witt Hyde, and "These things shall be: a loftier race" by John Addington Symonds, are representative. Something more is involved than a consciousness of practical human need and a concern for social righteousness. The earlier hymnody did not lack a militant note, nor did it fail to issue calls to aggressive righteousness. The greater popularity of "Rise up, O men of God" as compared with Wesley's equally hortatory hymn "Soldiers of Christ! arise" is a phenomenon to be pondered. It is difficult, as one surveys the general trend of modern hymns, to escape the conclusion that the theological context has undergone a radical change, involving a rejection of the kind of eschatological perspective that formerly dominated religious thought.

As in the case of Trinitarianism and natural theology, hymnology is confronted by the fact that modern collections of hymns simply combine compositions from very different schools of thought without considering the divergent viewpoints toward eschatology. As reflection upon eschatological questions, and the other theological questions outlined here, begins to become more prominent in many quarters, what will be the implications for practical hymnology? It is unlikely that new hymn books will be produced, within the foreseeable future, that correspond unswervingly to any one theological point of view. Nor is this to be encouraged, inasmuch as theology is certainly in a state of flux, and it is difficult to predict what firm patterns, if any, will emerge in our time. Two results for hymnology are, however, probable and desirable.

One is that hymns will increasingly be subjected to scrutiny by theologically minded persons. The minister responsible for public worship will awaken to the fact that hymns do reflect theological divergences, and that a hymn is not necessarily good and edifying merely because it has won a place in public favor and is printed in nearly all hymnals. The hymnologist ought to encourage this critical approach, whatever his own viewpoint, for it indicates a tendency to take hymns seriously and not regard

them simply as vehicles of generalized piety. One could do with less "hymn stories," designed to build up hymns in a romantic way, and with more examination of the actual text.

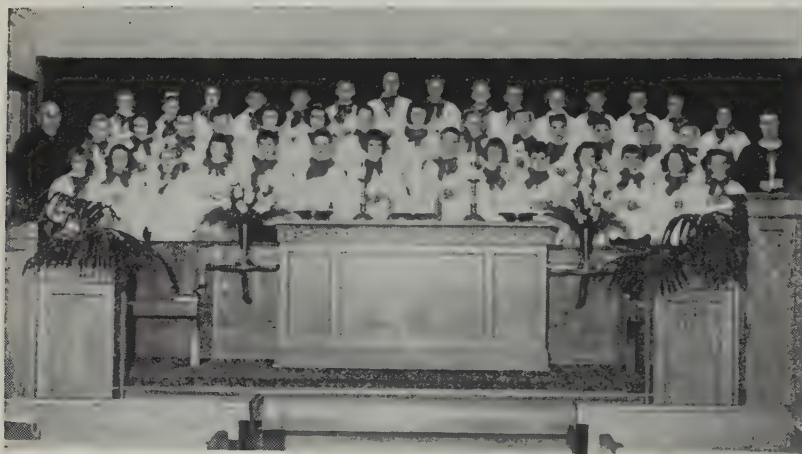
The other result of sharpened theological thinking will be, let us hope, a new and comprehensive appraisal of all the resources of hymnody, with a view to reconsidering the value of many fine hymns that have fallen into disuse. The hope of a really ecumenical hymnody lies in employing as fully as possible the immense repertoire of hymns created over many centuries in many different languages and situations. A large number of ancient and medieval hymns, as well as the notable productions of the earlier English hymn writers, express with remarkable precision and eloquence some of the theological ideas that are currently arousing interest. It is of the utmost importance that practical hymnology, particularly in the field of hymn book editing, not be allowed to lag behind theological scholarship and preaching. Justice has been amply done, in most recent hymnals, to the religious concerns that became dominant in the nineteenth century. The older hymnody provides the means for doing equal justice to significant theological developments of the last two decades.

KELYNACK—WESLEY'S FORMATIVE YEARS

(Continued from p. 43)

ness, and entire Passiveness, was alone essential, nothing else was needed.

The penetrating logic of Wesley realized where such an extreme would end. It was not only unteachable, it held no evangel worthy of proclamation. On Sunday evening, July 20, he "withdrew" from Fetter Lane. On the following Wednesday 75 Moravians, who had not imbibed the new teaching, met him at the Foundry. The severance was complete. The tug had done its work. The Ocean-bound must now sail under her own steam. Wesley had dared to cast off the hawser, and stand out to sea alone. John Telford was right: "There also we trace the hand of Providence. Methodism could not afford to be Moravianized. It was to be a great national movement, fitted for application to all the needs of our Country and its Colonies and Imperial Possessions," and he might have added "and to the many Boundaries of Civilization and The Far-Beyond."



Two of the volunteer choirs described in Mrs. Frey's article. Mrs. Frey appears at the right side of the two pictures. The Minister of the church, Dr. Frank S. Carper, is at the left side of the group.

Church Choir Administration

MIRIAM CARPER FREY

A. Organization of the Choirs

The organization of choirs depends on many factors, such as church enrollment or membership, and the amount of available material at hand. About 200 members from our Church, Palmyra Church of the Brethren (Palmyra, Pa.), from a total membership of 824, are enrolled in one or more of our six choirs. Our set-up is as follows:

CHERUB CHOIR, Boys and girls, aged 6 to 10, 50 voices.

CAROL CHOIR, Boys and girls, aged 11 to 15, 50 voices.

CHAPEL CHOIR, Young people, boys and girls, aged 15 to 25, married or single, 50 voices.

CHANCEL CHOIR, Adult men and women, 50 voices.

CLOISTER CHOIR, Women's voices, 30 voices.

CATHEDRAL CHOIR, Men's voices, 30 voices.

Each fall invitations are mailed to church members to join one or more of the six choirs. Prior to this time the Minister of Music has been conducting short, informal voice tests for the interested children before their Sunday School hour on Sunday morning. There are no voice tests for adults; they are usually suggested by a choir member or by a reliable person who has sat next to them in a service and heard them sing there.

Although our choir loft seats only 40 members comfortably, we refuse no one admission to a choir. For the massed choir programs, we clear the entire chancel of pews and furniture to accommodate almost 125 choir members standing on the risers. For an ordinary service, to provide space, we sometimes have to add chairs to the side of the choir pews. However, we believe that a church choir is a volunteer choir and not a professional one, and that all persons, no matter how small their voices or how poor their sight reading ability, should be given a chance to sing in a choir if they have expressed that desire. The exception to this would be the very poor non-singers among the children, or listeners as we call them in public school music teaching. These are weeded out with the voice test, in the hope that they will improve and be able to join the choir later on.

Choir application and enrollment cards are included in the informal letter written and sent to prospective choir members. These cards, to be returned by a definite date, serve to record information such as name, address, telephone number, age,

birthday, school and grade, church affiliation, private study or training in music, choral experience and so forth. The back of this same card serves as an enrollment card, showing vocal audition, gown number, and the like. There is also printed a pledge of loyalty to attend rehearsals and performances faithfully. This must be signed by the applicant and in the case of children in the Cherub and Carol Choirs, by the parents. Having had experience as a public school music teacher, I can appreciate the value of co-operation between the school and the church. Hence we mail a list of children enrolled in all the choirs to the music supervisor each fall.

B. Choir Management

When the application and enrollment cards have been returned, they are placed in a permanent file in the care of the Minister of Music. A standard printed attendance card, which can be purchased at a nominal fee, is written up for each member. Attendance is checked at each rehearsal.

At the first choir rehearsal in the fall, officers are elected, including president, secretarial assistants to assist the Minister of Music, a social committee, and in the case of children's choirs, a librarian to handle the music. Each choir member has his own gown and black folder for music. The gown is numbered to correspond with his hanger number in the choir wardrobe. Choir mothers for the Cherub and Carol Choirs help to keep the gowns in order. I also select soloists and section leaders for each part, who are usually soloists and good sight readers. The section leaders help to check on attendance and sometimes conduct sectional rehearsals.

A bulletin board is maintained by the Minister of Music to promote general choir interest and improvement. A record is kept of each anthem sung by each choir and the number of times it has been used. For each service, last-minute directions and instructions for the anthem to be used are placed on a blackboard in the choir room, directly behind the choir loft.

C. Choir Rehearsals

Written lesson plans for each rehearsal enable us to accomplish the greatest amount of work in a limited amount of time. The plans include vocal exercises, hymns for Sunday services, familiar anthems, new anthems, discussion, announcements, checking attendance, choir processional, choral invocation, and choral benediction. Since our choirs sing two anthems each morning and eve-

ning service the entire year we have a strenuous choir program.

We have five choir rehearsals on Thursday evening, an arrangement which enables the country folk to make only one trip to town with their children: Cherub Choir, 6:00 to 6:30, Carol Choir, 6:30 to 7:00, Cloister Choir, 7:15 to 7:45, Chancel Choir, 7:45 to 8:45, Cathedral Choir, 8:45 to 9:15. The Chapel Choir rehearses Sunday evening, 6:00 to 6:45.

D. Choir Attendance

Our choir attendance has never been a problem. We could not have maintained our strenuous choir program with poor attendance. Even all summer long, morning and evening, our choir is right there. The Minister of Music must keep in very close touch with his choir members and this can be done only if he checks the attendance record at each rehearsal and performance. The annual rehearsals and performances for each of the six choirs, number 58 to 68. Six absences are allowed for a perfect attendance record. Those who reach this mark are awarded choir pins to be worn on their choir gowns and they become members of the 100% Club. This year the award for adult choir members is a copy of the new hymnal of the Church of the Brethren, with the member's name in gold. Another device which helps choir attendance is a monthly choir letter mailed to each member. It includes absentee cards, birthdays and social items, jokes and musical poems, suggestions for improving our choir program, the choir schedule for the coming month, and announcements of local musical events. Choir members usually telephone me if unable to be present at rehearsal or performance, a practice which increases a feeling of responsibility to the choir.

E. Place of Church Choirs in the Church Program

Our choirs play a vital part in our Church program since they function all year round. The Minister and the Minister of Music must cooperate closely to secure a smoothly running service. The choir must constantly be on its toes so that worship may proceed in perfect order. Our congregation at Palmyra broadcasts its morning church service the first and last Sunday of each month. In situations of this type, careful preparation is necessary for the timing of each broadcast. At other times choir recordings are used on the church amplifying system.

Personal evangelism has been a major aim in our choir program along with the promotion of good church music. We are constantly striving to advance the kingdom of God.

REVIEWS

THE EDITOR

The Organist and Choirmaster, by Charles L. Etherington, pp. 177. New York, Macmillan. 1952. \$3.75.

Here is a book, written by a Canadian church musician, which is literally filled with helpful material for Anglican organists and choirmasters. But its usefulness is not limited to a single denomination. Others in the church music fraternity will find its pages stimulating and always informative. It is obvious from the very beginning of the book that this author appreciates hymns and is concerned about their creative use in services of worship. He has excellent material about the various seasons of the Church Year, and always mentions ways in which hymns may enhance observances.

For the non-liturgical organist or clergyman the Church Calendar is thoroughly useful and will be of interest and help. A chapter of instruction on the Canticles and Psalms provides simple methods for chanting which ought to be helpful to any student of church music. Those steeped in the Anglican tradition may find the material somewhat elementary for them.

There is a good chapter on Hymns, but one or two statements which bear questioning. On page 58 Mr. Etherington says: "The tests of a good hymn are the tests of any piece of poetry." To refute this is not necessary, as it was so well stated by Tennyson and by others that great hymns are not always great poetry. (This is the only place where the author sounds a bit "stuffy.") On page 60 he

writes: "If two hymn tunes are of equal worth, preference may be given to one which has long been used in the parish: if neither is good, an alternative tune may be chosen." This sounds like common sense to the reviewer.

Mr. Etherington also says that "The habit of using only a few tunes and substituting them wherever possible cannot be too strongly condemned. Such tunes as AURELIA, WINCHESTER OLD, REGENT SQUARE, ST. GEORGE, and MARTYRDOM, splendid though they are, should not be sung two or three times a month to a variety of hymns which have other good tunes set to them." (Page 61) With this we are in complete accord. One is somewhat distressed to note the author dragging out poor old SARUM for a whipping-boy, in his comments on the phrasing of hymns. One grants certain weaknesses in Barnby's oft-maligned tune, but there are a number of rather obvious false accents in Vaughan Williams' magnificent SINE NOMINE. One would prefer that SARUM be given second place for other more obvious reasons.

Mr. Etherington insists that hymns ought to be sung in four parts, and his argument is not very conclusive. "No man who would refuse to wear his wife's hat in public has a right to sing his wife's part in Church." (page 65). Charity forbids further comment on this statement. But a few paragraphs on he redeems himself with a sane and reasonable discussion of the pros and cons of processional hymns which is well thought out.

In the midst of the "Victorian" controversy it is interesting to note again a very sane and sensible discussion of

Victorian anthems, much of which would be applicable to hymns of the same period. On page 75 is a paragraph which ought to be reprinted and put in the hands of all church music committees who cannot see the necessity for children's choirs: "There is real danger, too, that poor hymns may lower children's respect for the church. In communities where the appreciation of music is given prominence in the schools, the children will soon notice if the music in the church school falls below the standards set by the secular teachers."

Other chapters contain helpful material on the various Services of the Church; there is some material which is somewhat at variance with American usage, but this would be quickly noted by those accustomed to the American Episcopal practices. Suggestions for choir rooms, service lists, organization of choirs, etc., are worth consideration, though many would be less helpful in America.

All in all, this is a book which deserves notice. Its merits are many and its point of view well-considered. The only question the reviewer is in doubt about is that asked on the "dust jacket" of the book: "Do You Know. . . how to deal with meddlesome rectors?" There was no final answer to this one. *National Anthems*, by Paul Nettl, pp. 216, New York, Storm Publishers. 1952. \$3.50.

This book is claimed by its author to be a "penetrating study of the history, musical affiliation, and cultural significance of practically all the national anthems of the past and the present. . ." It contains brief, interesting studies of the various patriotic songs which are sung across the

world. Judging by the extensive bibliography, Dr. Nettl has left few stones unturned to locate original sources and has sifted through much legend that always surrounds a song which, not always through musical or other merit, becomes the national anthem of a people. As a library reference book it should prove invaluable.

Music in Church. A Report of a Committee appointed in 1948 by the Archbishops of Canterbury and York. Church Information Board, Church House, Dean's Yard, Westminster. London, S. W. I.

The report is the work of a committee, many of whom are well known and respected in this country, including Gerald H. Knight, Dykes Bower, and Stanley Roper. There are sixteen brief chapters covering the total subject as described in the title. Chapter VI concerns Processions and Chapter VIII is titled "Hymns and their Tunes." One is delightfully pleased to find the statements: ". . . there is a place for the subjective as well as the objective in worship. We must beware of starving emotion, and remember that, alongside with the tough, there is room for the tender." This magnificent comment is followed by "The ultimate test, then of a hymn-tune is not its capacity to satisfy a congregation, nor even its effectiveness as music, but rather the impression that it makes, and its faithfulness as an expression of the Christian religion. Moreover, the impression must be both positive and lasting." One wishes that the entire chapter had been kept on this plane, but on the very next page is an attempt to point out obvious weakness in certain favorite Victorian tunes. MAIDSTONE has two

strikes against it before one reads further, for its rhythm is characterized as "hurdy-gurdy." ST. BEES comes off even worse, with a reference to "its tawdriness." It is abundantly clear that there is a strong, if not always wise determination on the part of our British cousins who possess musical degrees to stamp out, blot out, or laugh out tunes which, though less than the best, deserve to survive if only because they do manage to fulfill the conditions quoted above regarding hymn tunes.

Excellent comments on organ playing of hymns are found on page 43. It is most encouraging to read: "Playing over should indicate not only the notes and tempo, but also the mood, of the hymn."

The Report is an encouraging sign of the continuation of the effort to maintain high standards in Church Music, a goal with which we are in complete sympathy.

Church Organ Accompaniment, Marmaduke P. Conway, pp. 152. New York, Macmillan, 1952. \$2.00.

This is a book primarily of interest to Anglican organists, but with some material of general interest concerning hymns. Chapter V opens with this encouraging note: "A discerning listener, however, can often estimate an organist's quality better from hearing him accompany a hymn rather than an anthem. The listener will note whether the player has enough insight to vary his style and method according to the character of the hymn, and the occasion and size of the congregation." Dr. Conway makes the controversial statement that "gathering" notes at the start of many psalm

tunes from earlier centuries are optional rather than authoritative. Realizing his vulnerability, he adds a footnote in which he defends the statement by his own experience over the years.

He recognizes that hymn singing may become dull and uninspiring, and suggests use of descants, faux-bourbons, etc. All of his suggestions are well-considered. A number of suggested "treatments" for hymns in *Hymns Ancient And Modern* which are found on pages 40-41, deserve study by organists interested in avoiding monotony in the hymn playing.

Rejoice O People. Hymns and verse by Rev. Albert F. Bayly, B. A. With tunes by various composers. (Privately printed in England: 1950) 71 pp. 19 cm.

This little collection of occasional verse has much to commend itself to future compilers. Mr. Bayly has written these 55 hymns during the years since the War; while some are too closely tied to their *occasion d'être* to have wider use, others are timely on a universal scale; witness this fine stanza (to be sung to the tune CAITHNESS)

Thy mind conceived the galaxy,

The atom's secret planned;

And every age of history

Thy purpose, Lord, has spanned.

Of particular interest, although of dubious value for congregational singing, is a group of 17 hymns based on the Old Testament prophets. We quote the opening stanza on Micah which has a fine tune composed for it by the Rev. Eric Routley;

What doth the Lord require

For praise and offering?
 What sacrifice desire,
 Or tribute bid thee bring?
 Do justly;
 Love mercy;
 Walk humbly with thy God.

Not all are of equal merit, but the average is high. Ten have original tunes of uneven quality. The others have familiar tunes indicated by title. The work would be more readily usable if the meter of each text had been indicated.

—Leonard Ellinwood

Hymns In Christian Worship, by H. A. L. Jefferson. pp. 282. London, Rockliff. 1950. (Macmillan, \$3.50)

The author (presumably an English clergyman of the Anglican Church) has produced an excellent account of the development of English hymnody and hymn singing from the early days of the psalm singers with their slow tunes to our modern time when hymn singing is the common practice of nearly all Christian churches. We take the hymn book for granted but a reading of this volume reminds us that hymn singing in England is of comparatively recent origin and when first introduced encountered much opposition, which the author illustrates with numerous lively anecdotes.

The chapters on Watts and Wesley are particularly helpful, emphasizing the important place which these two men, one an Independent and the other the bard of Methodism, occupy in the development of evangelical hymnody.

Watts, however, was not successful in his verses for children as is pointed out in the chapter on "Hymns for Children." His children's hymns were

occupied too much with death, judgment, and the future life and appealed to the motive of fear. The author welcomes the change in emphasis expressed in such hymns as "Hushed was the evening hymn," "The wise may bring their learning," and St. Francis' "All creatures of our God and King." It is surprising that he makes no mention of the increased use today of carols with children.

The printing throughout the book of "omitted stanzas" of well-known hymns constitutes a valuable part of the work though in at least one instance the "omitted" stanzas are given with an omission! In presenting "in its completion" John Wesley's translation of Paul Gerhardt's hymn, "Commit thou all thy griefs," the author fails to include Wesley's sixth stanza, beginning, "And whatso'er Thou will'st."

In a chapter on "American Offering" Mr. Jefferson pays high tribute to the wealth of hymnic material from this side of the Atlantic and gives credit to W. Garrett Horder for popularizing in England the works of American poets and hymn writers such as Whittier, Bryant, Holmes, Ray Palmer, S. Longfellow, Eliza Scudder, W. P. Merrill, and many others. He also quotes Herman Hagedorn's hymn recently selected by The Hymn Society of America for inclusion in their publication, *Twelve Hymns of Christian Patriotism*.

A final chapter, "Let All the People Sing," stresses the importance of suitable tunes so that the congregation will be able to participate in the singing. He reminds choir leaders that the "aim of the choir is to assist the peo-

ple to sing, not to listen." He urges that the hymn book be used in the home as an aid to devotion.

The author sees in modern English hymnody a vast improvement over that of former times, principally for the following reasons: (1) more generous use of verses written originally as poems but not as hymns; (2) the transformation of the character of hymns written for children; (3) the substantial proportion of American hymns now in use; (4) the prominence of hymns relating to social reform; and (5) the transcending of denominational and sectarian limitations. He is so impressed with the latter point that he regards it "a cause for astonishment that the various denominations should continue to issue books bearing their own distinctive labels, yet including in large measure the same hymns."

—Lester Hostetler

James R. Sydnor, "Congregational Singing," *Presbyterian Outlook*, beginning Aug. 4, 1952.

"It is the purpose of this series of articles," writes Dr. Sydnor, "to outline the factors which enter into the development of great congregational singing and to offer practical suggestions to all church leaders who are concerned about this problem." His high qualifications for the discussion and solution of the problems involved, will be questioned by no one. He is Professor of Sacred Music at the General Assembly's Training School, Richmond, Va. (Presbyterian Church U.S.), an alumnus of Westminster Choir College, a Doctor of Sacred Music of Union Theological Seminary's School of Sacred Music, the Editor of the *Hymnal for Christian Wor-*

ship and a member of the Committee now at work on "The Joint Hymnal."

In the first twenty-six installments of the series, (Aug. 4, '52 to Jan. 26, '53), representing six months of publication, he has stated his case in full, presenting the values, characteristics and influences relevant to congregational singing; then the available hymnic resources of the modern church, first in Gospel Songs, and second in the basic hymnology of historic Christianity.

Beginning February 2, '53 he has turned to the subject of the congregation and its leaders, proposing in the remaining months of 1953, to present the methodology by which he would improve and develop congregational singing. Therefore, it seems appropriate to review the series as it has appeared so far. By following Dr. Sydnor's analysis of the traditions and substance of our hymnody, we will be better prepared to appreciate his approach to the functional aspects of his task.

A brief but adequate sketch of "Hymns in the History of the Church" (Aug. 11, '52) illustrates Dr. Sydnor's ability to cover essential facts in a few but telling words.

Equally interesting and compact, is his summary of the five values of congregational singing (Aug. 25, Sept. 1, '52). "Through hymn singing," we learn, "Christians express their feelings," "proclaim their faith to others," "are bound in closer fellowship," "are taught Christian truth" and "are sustained in daily life." Sometimes the simplest and most familiar experiences in worship gain added meaning when one stops to consider their inner significance if pointed out by another.

There can be no dissent to these fundamental values.

Opinions may vary as to the nature of good congregational singing but the four tests suggested (Sept. 8, '52) seem highly reasonable. If the congregation sings musically, all uniting, with understanding and spirit, and at the same time sings a variety of good hymns, then the standard is attained. John Wesley's directions for congregational singing (1761) are evoked as a sufficient and workable objective, especially interesting in this Wesleyan Anniversary year, 1953.

The influences which work together for the attainment or neglect of standards are summed up in their national, denominational and local aspects. Musical organizations, historic preferences for a particular hymnody, the cultural efforts of public education, church leadership and equipment, all share the responsibility for the present status of congregational singing. (Sept. 15, 22, '52)

A digression for the purpose of describing the special tradition of Gospel Hymn singing among the Southern Presbyterians, illustrates the potency of regional influences which in this case, have placed a disproportionate emphasis on one group of hymns to the neglect of other resources. The Sunday School hymnals of the Southern Church have trained the children in Gospel Hymn singing, and they, as adults, now prefer to sing the hymns so familiar to them. (Sept. 29, Oct. 6, '52)

The popularity of the Gospel Hymn is not restricted to the Southland but wherever it exists, it poses the same problem. Dr. Sydnor's evaluation of the material, which starts

with the selection of twenty acceptable Gospel Hymns, is applicable everywhere.

"He leadeth me"
 "I need Thee every hour"
 "I gave my life for thee"
 "Blessed assurance"
 "God be with you"
 "Jesus, keep me near the cross"
 "Sweet hour of prayer"
 "I love to tell the story"
 "Tell me the old, old story"
 "I've found a friend"
 "What a friend we have in Jesus"
 "I am Thine, O Lord"
 "Sing them over again to me"
 "Work for the night is coming"
 "Take the name of Jesus with you"
 "All the way my Savior leads me"
 "Savior like a shepherd lead us"
 "More love to Thee"
 "Savior, Thy dying love"
 "My Jesus, I love Thee"

(Oct. 13, '52)

Dr. Sydnor by no means ignores the resources of Gospel Hymnody but seeks to place them in a perspective which includes the whole body of Christian hymns. (Oct. 20-Dec. 15, 1953) Dr. Robert Stevenson in his article, "Ira D. Sankey and Gospel Hymnody" (*Religion in Life*, Winter, 1950-51) showed how futile it would be to deny their contribution made in the past to evangelism. Dr. Waldemar Hille, "Evaluating Gospel Songs" (*THE HYMN*, Jan., 1952) stressed the desirability of submitting them to the same criteria as any hymn, in deciding upon their use in a service of worship. Dr. Sydnor's device of using the total hymnodic perspective is practical and it appeals to common sense. Could the children of our Sunday Schools be made acquainted with the best

hymns of our religion, the adult worshiper in time would appreciate a variety of hymns in which the Gospel Hymn would have its appropriate place side by side with the others.

After all, it is a matter of Christian education and education is often a discouraging process. But the school generations pass quickly and the child becomes an adult before his elders are prepared to accept the fact. In hymnic education the fates are on Dr. Sydnor's side.

As the musical tastes of Americans become elevated by better public school training and by a host of organizations both secular and religious, the cruder types of Gospel Hymn must disappear. An important item in our musical Americana, it has had its day and must pass into the archives. Perhaps the appeal of the "homespun" so strong in American thought, and in this case associated with the hardy virtues of the pioneer, has strengthened its stubborn hold. But "time makes ancient good uncouth" and eventually public opinion in the denominations will re-evaluate the Gospel Song, to the intent of retaining what is worthy and the rejection of what is not.

Dr. Sydnor's list of 150 basic hymns is most enlightening. (Dec. 22, '52 - Jan. 26, '53) Just to read over their first lines is a rewarding and inspiring process. They are selected chiefly from hymns common to ten representative hymnals emanating from several denominations. In their origins they have a time span extending from the Psalms of the Old Testament to the achievements of twentieth century hymnody. Upon this foundation of Christian hymns may be built

the structure of a finer congregational performance, and with these resources worship may acquire greater height and beauty.

Looking forward to future topics, already announced, we find that Dr. Sydnor will discuss details of methodology under such headings as the leader in worship, the player of hymn tunes, the choir and hymn singing, how to educate the congregation, and the part played by hymns in the home and in devotional practice. We anticipate with pleasure their appearance.

—Ruth E. Messenger

AMONG OUR CONTRIBUTORS

THE REVEREND W. S. KELYNACK is well-known to Americans interested in hymnology for his unusual *Companion to the School Hymn Book of the Methodist Church*, published in England. That volume represented a unique departure in hymnal companions from the accepted norm, and deserves study by those doing similar work in this country. The article on Wesley is a tribute upon the occasion of the 250th Anniversary of his birth.

. . . NORMAN F. LANGFORD is Editor in Chief of the Curriculum Materials published by The Board of Christian Education of the Presbyterian Church in the United States of America. His special interest in the theological aspects of hymns has been reflected in the publications of the Presbyterian Church as well as in lectures. . . .

MIRIAM CARPER FREY (Mrs. Kenneth) is the director of six volunteer choirs in the Palmyra Church of the Brethren, Palmyra, Pennsylvania. As her work is outstanding, and done under difficult circumstances (scattered constituency, inadequate choir-

loft space, etc.), the Editors asked her to tell some of her tried and true principles of choir administration. . .

SUPPORTING MR. PHILO C. CALHOUN in the opinions expressed in his article, "Selection of Hymn Tunes — One More World," THE HYMN, July, 1953, the Editors have received the following comments: Dr. Thomas Curtis Clark, well-known hymn writer and anthologist has written,

"By the way, I stand firmly with Philo Calhoun in his view as stated in his article on 'Selection of Hymn Tunes.' 'Hymn books ought to be compiled, not for the Mr. Browns, but for ordinary people.' And ordinary people can sing very well many of the 'Victorian' tunes. These new, modern tunes, tho they may be scholarly and modern, are often not at all singable. As Mr. Calhoun states, the first test for 'useful hymn music' is 'a simple, tuneful melody in an uncomplicated meter, easy to sing and to remember.' "

The Rev. Frank B. Merryweather, Hon. Secretary of The Hymn Society of Great Britain and Ireland, has sent this message directly to Mr. Calhoun through our Editor:

"I should like to thank Mr. P. C. Calhoun for his most excellent article, and I am not alone in expressing a most thorough appreciation."

DR. HENRY WILDER FOOTE has contributed an interesting note to Dr. Escott's article, "The Influence of Richard Baxter on English Hymnody," THE HYMN, October 1952, in a letter to the author which is quoted in part by permission:

"I am much interested in your reference to Baxter's *Paraphrase on the*

Psalms of David," as "the oddest freak in all literary craftsmanship," because of his method of inserting syllables within brackets so that the psalms could be sung to tunes of differing meters. It recalled to my mind Cotton Mather's duplication of Baxter's feat in his *Psalterium Americanum*, 1718, twenty-six years after Baxter's book appeared.

"Since you do not mention Mather it is possible that his book has not come to your attention. If so, you will find the *Psalterium Americanum* described in my book, *Three Centuries of American Hymnody*, pp. 57-60. I there mention Baxter's *Paraphrase* but I have never seen his book, and when I wrote my *Three Centuries* I was not aware how closely Mather had followed Baxter's plan.

"I have run through Mather's fantastically conceited preface to his *Psalterium* to see if he made any reference to Baxter, but found none. Yet it is hardly conceivable that he was not acquainted with Baxter's *Paraphrase*, for he had the finest private library then in New England and would surely have had Baxter's works, or that he should have quite independently hit upon the same odd device.

"Presumably there is no way of proving the case but I suspect Mather of having followed Baxter's lead without indicating the source of his inspiration! If so, it suggests that a slender ray of Baxter's 'influence on English hymnody' passed to New England at an early date."

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